

galerie **leonard**  
**& bina**  
**ellen**  
art gallery

## **GALERIE LEONARD & BINA ELLEN**

### **PROGRAMMING AND ACTIVITIES 2010-2011**

**EXHIBITIONS  
PUBLICATIONS  
SCREENINGS  
PERFORMANCES  
LAUNCHES  
LECTURES  
PUBLIC DISCUSSION**

## EXHIBITIONS, PUBLIC PROGRAMMING, PUBLICATIONS



**1 SEPTEMBER - 16 OCTOBER 2010**

**NELSON HENRICKS. TIME WILL HAVE PASSED. LE TEMPS AURA PASSÉ.**

Curated by Steve Reinke

This exhibition is Henricks' first mid-career retrospective in Canada, and featured works produced between 1994 and 2010.

In a practice that spans more than 20 years, Nelson Henricks has produced both single channel video works and video installations, some of which exist in both modes of presentation. When Henricks moved to Montreal from Alberta in 1994 he was already well known for his single channel works. While studying film at Concordia he developed a series of works that were hybrids of film and video and in which French and English were combined. Henricks has explored several problematics through works that can be densely edited, with images, text, sound and voice each having a separate, if precisely and densely interwoven, existence while others deploy editing sparingly, and hark back to the earliest days of video art. They are the quandaries of self-portraiture, the impossible heaviness of writing and speech and literature, the passing of time and physical embodiment, and the self-consciousness of art making within the discourses of contemporary post-conceptual practices.

### **PUBLICATION:**

**NELSON HENRICKS. TIME WILL HAVE PASSED.**

**LE TEMPS AURA PASSÉ.**

Produced by the Leonard & Bina Ellen Art Gallery

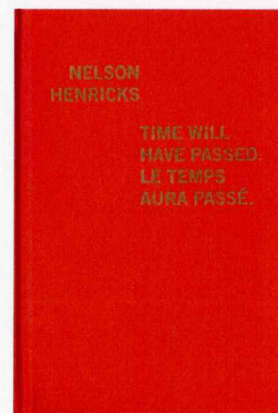
Edited by Steve Reinke

Texts/Essays: Nelson Henricks, Steve Reinke

Design: 1218 A

September 2010

136 pp. Colour illustrations. In English and French \$25.00  
(cloth) ISBN 978-2-920394-85-8



## COMPLEMENTARY ACTIVITIES:

### VIDEO SCREENING

#### **THE OUTER WORLD**

Program of videos selected by Nelson Henricks:

*I'm a Voyeur*, Colin Campbell, 15 min. 20sec., 1974.

*Conspiracy of Lies*, Nelson Henricks, 12 min., 1992.

*Squeezing Sorrow from an Ashtray*, Steve Reinke, 5 min. 45 sec., 1992.

*Comédie*, Nelson Henricks, 7 min., 1994.

*Joan and Stephen*, Monique Moumblow, 12 min., 1996.

*Window/Fenêtre*, Nelson Henricks 3 min., 1997.

*Handy Man*, Nelson Henricks, 10 min. 30 sec., 1999.

*Sleeping Car*, Monique Moumblow, 5 min. 38 sec., 2000.

*Countdown*, Nelson Henricks, 30 sec., 2007.

(approximate running time: 72 minutes)

Sunday September 12, 2 PM

At the J.A. de Sève Cinema, 1400 de Maisonneuve West, LB-125

FREE

### CONVERSATION

Nelson Henricks and Steve Reinke in conversation, moderated by Nicole Gingras

Wednesday September 15, 4:30 PM at the Gallery

### VIDEO SCREENING

#### **INNER SPACE**

Program of videos selected by Nelson Henricks:

*Rut*, Yudi Sewraj, 2 min. 30 sec., 1998.

*Stravaig/Errance*, Nikki Forrest, 9 min. 35 sec., 1999.

*The Middle Distance*, Yudi Sewraj, 9 min.10 sec., 2000.

*Planetarium*, Nelson Henricks, 21 min., 2001.

*Satellite*, Nelson Henricks. 6 min., 2004.

*My Heart the Rock Star*, Nikki Forrest, 2 min., 2001.

*Failure*, Nelson Henricks, 6 min. 41 sec., 2007.

*Accordion*, Monique Moumblow & Yudi Sewraj, 2 min. 30 sec., 2000.

*Untitled (Score)*, Nelson Henricks and Jackie Gallant, 6 min. 50 sec., 2007.

(approximate running time: 66 minutes)

Sunday October 3rd, 2 PM

At the J.A. de Sève Cinema, 1400 de Maisonneuve West, LB-125

FREE

Group tours

Guided tours

—





**3 NOVEMBER – 11 DECEMBER 2010**

### **OUT OF GRACE**

A project in five phases by Lynda Gaudreau

Coproduced by the Leonard & Bina Ellen Art Gallery and Lynda Gaudreau | Compagnie de Brune

**Artists:** Alexandre David, Jérôme Fortin, Aude Moreau, Yann Pocreau and Chih-Chien Wang

**Performers:** Karina Iraola, Anne Thériault, Émilie Morin, Amélie Bédard-Gagnon, Marilyne St-Sauveur • **Intern-performers:** Josianne Latreille, Josiane Fortin, Anouk Thériault, Élise Bergeron, Marie-Pier Bazinet, Corinne Crane-Desmarais, Nancy Rivest, Catherine Lepage, Karenne Gravel, Chantal Hausler, Andrée-Anne Ratthé, Eugénia Khoury, Chloe Millsop-Melançon, Raphaëlle Perreault, Amélie Rajotte, Gabrielle Surprenant-Lacasse • **Extras:** Jeanne Dubé-Blanchet, Ariane Dubé-Lavigne, Anne Trudel, Eve Leclair, Olivia Lathuilliere, Marie-Pier Morin, Renée-Anne Patenaude-Blais • **Creative assistance:** Matteo Fargion and Anne Thériault • **Lighting:** Alexandre Pilon-Guay • **Sound design:** Alexandre St-Onge

Montreal choreographer Lynda Gaudrea developed a project for the Gallery's exhibition spaces. This hybrid and experimental project, at the borders of choreography and exhibition making, is at once a choreographed exhibition and an exhibited choreography that questions the nature and relationship of these practices. *In* and *with* the space itself, **OUT OF GRACE** employs choreographic tools in rethinking the white cube. Choreography is not restricted to the body but also addresses the organization and continual construction of space. Visual artists were invited to create works over the five weeks during which the exhibition took place, thus encouraging the public to visit the gallery repeatedly. Over time the works, the exhibition spaces, and the gallery were transformed, as was the visitor's experience.

### **COMPLEMENTARY ACTIVITIES:**

#### **CONVERSATION**

Lynda Gaudreau & Alexandre St-Onge

Saturday November 13th at 2 pm. In French, at the Gallery

Group tours

Guided tours

—



**6 JANUARY – 19 FEBRUARY 2011**

**MARTHA WILSON. STAGING THE SELF/ ÊTRES À L'ŒUVRE.**

Curated by Peter Duykhuis

Organized and circulated by Independent Curators International (ICI), New York

Martha Wilson is a pioneering feminist artist and gallery director who, over the past four decades, has created innovative photographic and video works that explore her female subjectivity through role-playing, costume transformations and invasions of male and female personas. In her work and throughout her life, Wilson has explored how identity and positioning are not just self-defined or projected, but also negotiated. This retrospective consisted of three sections. The first was a selection of early solo photographic works and videos from her years in Halifax, which show her innovations in playing with different age, gender and social identities. The second section focused on New York in the mid-1970s, where she continued to be active as a performance artist in collaboration with other feminist performers in the female group DISBAND (1978 – 82), and then in solo performances in which she 'invaded' the personas of American political figures of the Conservative Right. The third was represented by her selection of projects from each of Franklin Furnace's thirty years of programming, from 1976 through 2006, which add up to a self-portrait of sorts.

#### **COMPLEMENTARY ACTIVITIES:**

##### **TOUR OF THE EXHIBITION**

With Martha Wilson and Peter Dykhuis

Wednesday January 19, 5 PM, at the Gallery

##### **SEMINAR**

*PERFORMANCE AND IDENTITY*

Martha Wilson and Peter Dykhuis

Thursday January 20, 10 AM – noon, at the Gallery

##### **LECTURE**

Martha Wilson offers her perspective on feminist research

Presented in conjunction with the *Compulsive Browse Colloquium*

Saturday February 19, 5 PM, at the Gallery

Group tours, Guided tours





**4 MARCH – 16 APRIL 2011**

**KENT MONKMAN. MY TREATY IS WITH THE CROWN.**

**C'EST AVEC LA COURONNE QUE J'AI CONCLU UN TRAITÉ.**

Organized by Michèle Thériault and produced by the Leonard & Bina Ellen Art Gallery

With the collaboration of the Montreal Museum of Fine Arts and the McCord Museum of Canadian History

Kent Monkman's project transformed the Ellen Gallery into a camp of military tents in which the new "Canada" that emerges in the decisive battle of the Plains of Abraham between the British and the French armies (General Wolfe and Montcalm) is invaded by the presence of Miss Chief Eagle Testickle, Monkman's alter ego.

The exhibition brought together new paintings and objects (Miss Chief's personal collection), and a new video by Monkman presented alongside a selection of 19th century European, North American and aboriginal artifacts and paintings borrowed from the collections of the McCord Museum and the Montreal Museum of Fine Arts.

Hair as a symbol of power and its removal, as an act of humiliation and domination, is the thematic thread that runs through the environment created by the artist. Referencing two biblical allegories – Mary Magdalene washing Christ's feet and Delilah's betrayal of Samson – and linking them to the French battle with the English Crown and the Prince of Wales's visit to Montreal in 1860, Miss Chief addresses the relationship of betrayal and entreatment aboriginals have had with European colonizers.

Monkman revisits North American historical events and cultural representations proposing alternative narratives and possibilities that mine the discourse of civilization and the ethos of foundational myths. He derails the white colonial discourse by turning it on its head – it is now Miss Chief, the sexy and extravagant diva warrior, representative of the red race, who is ravishing the European male – through a camp esthetic that places sexuality and desire at the center of his critical project. ☐

#### **COMPLEMENTARY ACTIVITIES:**

##### **TOUR OF THE EXHIBITION WITH THE ARTIST**

Followed by exhibition opening reception.

Thursday March 3, 16:30 pm at the Gallery

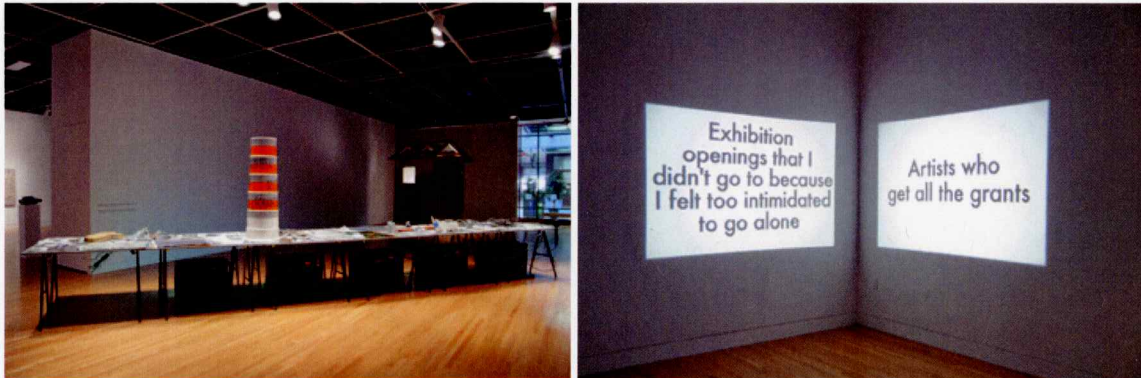
## ARTIST'S TALK

Friday March 4, 10:30 am at the Gallery

Group tours

Guided tours

—



**5 MAY – 11 JUNE 2011**

## IGNITION

**CHRIS BOYNE, SIMON BROWN, JENNIFER CHERNIACK, KAREN KRAVEN, ÉTIENNE TREMBLAY-TARDIF, BRIAN VIROSTEK, SANDRA VOLNY**

Projects selected by Alissa Firth-Eagland and Michèle Thériault

**IGNITION** is the Ellen Gallery's annual exhibition featuring recent work by students enrolled in the Master of Fine Arts degree at Concordia University's Studio Arts program. This exhibition provides an up-and-coming generation of artists with a unique opportunity to present ambitious, interdisciplinary works in the professional context of a gallery with a national and international profile. This year, **IGNITION** features seven artists whose practices included print media, photography, sculpture, audio and video installation.

## COMPLEMENTARY ACTIVITIES:

### TOUR OF THE EXHIBITION WITH THE ARTISTS

Including a performance by Simon Brown, followed by the exhibition opening  
Wednesday May 4 at 4:30 PM

Guided tours

Group tours

—

**GALLERY CLOSED JUNE 12 – AUGUST 31, 2011**

—

## OTHER ACTIVITIES, PROJECTS AND OFF-SITE EVENTS



### NY ART BOOK FAIR

November 5-7, 2010

MoMA PS1, Long Island City, Queens, NY

For the second year in a row, the Ellen Gallery was a participant in this annual fair of contemporary art publications.

List of Ellen Gallery publications presented at the fair:

*Nelson Henricks. Time Will Have Passed. Le Temps aura passé.*

*Documentary Protocols (1967-1975)*

*Magnetic Norths*

*Silvia Kolbowski. Nothing and Everything. Rien et tout.*

*Tim Clark. Reading the Limits. Works/Œuvres 1975-2003*

*Harun Farocki. One image doesn't take the place of the previous one*

*This is Montréal!*

*Start Stop.*

*La Tête au ventre*

*Cut*

*Traces*

*Atlas Group with Walid Raad. We can make rain but no one came to ask*

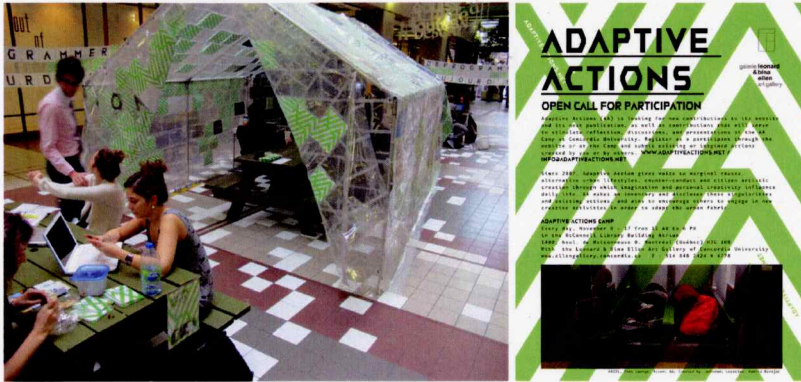
*L'écho des limbes*

*Timelength*

*Raymonde April. Tout embrasser*

—





## ADAPTIVE ACTIONS CAMP

**Daily from November 8 – 17, from 11 AM to 6 PM**

In the Atrium of the McConnell Library Building, located in front of the Gallery.  
1400, boul. de Maisonneuve O. Montréal

Initiated in London in 2007 by Jean-François Prost, Adaptive Actions explores alterations in the workplace, the home, and public spaces through actions and interventions involving the public. AA thrives on individual and collective contributions and initiatives and proceeds by an open call for collaboration. Adaptive Actions (AA) sought new contributions to its website and its next publication, as well as contributions that served to stimulate reflection, discussions, and presentations at the AA Camp at Concordia University. Participant were invited to register through the website or at the Camp and submit existing or imagined actions created by themselves or by others.

## ADAPTIVE ACTIONS CAMP PROGRAM:

### WEB DÉRIVE

**On the topic of adaptive actions**

November 10 & 11 from 10AM to 6PM

*Together participant surfed the web to find engaging, relevant, atypical or just simply amusing examples about urban and spatial adaptations. Progressively and through this process with an unknown result, print and present information and ideas (through images and words) were amassed at the AA Camp space, bringing together seemingly unrelated elements from the far reaches of Internet.*

### LUNCHTIME TALKS

In conjunction with the Web Dérive

Wednesday 10, 12:30–1:30PM

*La Tour de la Bourse*

by Aude Moreau

Thursday 11, 12:30–1:30PM

*Fragments of Actions for Creative Adaptation*

by Marie-Pier Boucher and Jean-François Prost

### **5 à 7 AT THE CAMP**

Friday November 12, 5PM, LB atrium

Launch of the publication *Adaptive Actions - Madrid*

Each Adaptive Actions project is revisited and extended by a publication. Submitted adaptive actions, commentaries and texts are gathered together in one book. New ideas for future actions result from this process.

### **CONVERSATION**

Saturday November 13, 1:30 PM

Based on actions submitted during the Web Dérive, online, and at the Camp

Moderated by Marie-Pier Boucher and Jean-François Prost

### **WORKSHOP**

*Heteropolis*, by Jean-François Prost

Monday November 15, 1:30 PM

This workshop addressed the current reality of cities like Montréal, whose populations consist of a multitude of minorities. The workshop will focus on the following paradox: while cities are increasingly heterogeneous, some homogeneous districts, or ghettos, persist.

### **WALKING TOUR**

**De/Program**

With l'Atelier Syn-

Wednesday November 17, 2:30PM

This urban walking tour centered around the concept of de-programming: an idea initially tied to the progressive breakdown and "vampirization" of Montréal's downtown area where Concordia's main campus is located.

—

### **COMPULSIVE BROWSE COLLOQUIUM**

February 18-20, 2011

At various sites throughout Concordia University and downtown Montréal.

*The Compulsive Browse* was a two-day colloquium that gathered artists and cultural professionals who have an interest in exploring the particular research cultures that evolve around contemporary artistic practice. This initial session welcomed participation from an intentionally broad range of disciplinary perspectives including practicing artists, museum and gallery professionals, library scientists, archivists, and art school educators. Martha Wilson presented a lecture based on her perspective on feminist research. Michèle Thériault and Education and Public Programmes coordinator Marina Polosa were invited participants, and the Gallery was a financial partner of this event.





—  
**RABIH MROUÉ**

**MAKE ME STOP SMOKING +  
THE INHABITANTS OF IMAGES**

Two non-academic lectures performed successively  
MAI (MONTRÉAL, ARTS INTERCULTURELS)  
3680, rue Jeanne-Mance  
Saturday January 29 at 7 PM  
Admission: 10\$  
Presented by the Leonard & Bina Ellen Art Gallery  
in association with Dazibao

These two lecture-performances by Rabih Mroué investigated history, collective memory, and collective amnesia. Mroué reconstructs the radical heterogeneous landscape of Lebanon, destroyed by crises and wars, with the aid of anonymous and personal documents, videos, photos, newspaper clippings, and eyewitness reports, all pieced together to create a complex system of meandering narratives.

Rabih Mroué is an actor, director, playwright, and visual artist who lives and works in Beirut. In 2010 Mroué was awarded the Spalding Gray Award as well as an Individual Grant for Performance Art/ Theater from the Foundation of Contemporary Arts, New York. His work has been presented in numerous locations and contexts, including BAK, basis voor actuele kunst, Utrecht; Performa 09, New York; the 11th International Istanbul Biennial; Queens Museum of Art, New York; and Tate Modern, London.



—  
**KEYNOTE ADDRESS**

**THE EPHEMERAL AS AN AGENT OF REFLEXIVE INQUIRY**

*Revisiting Ephemera colloquium* at the John Labatt School of Visual Arts, University of Western Ontario.

**MICHÈLE THÉRIAULT**

Saturday, January 15<sup>th</sup> 2011, 5 pm. John Labatt School of Visual Arts  
Published in the Spring issue of *ESSE arts + opinions* 72, *Be Nice to Your Curator*, May 2011.

—  
**LECTURE**

**11 SECONDS OUT OF 113 YEARS: AN (ANT)TOMY OF CULTURE WAR**

**JONATHAN D. KATZ**

Co-presented by The Program in Interdisciplinary Studies in Sexuality, The Concordia Research Chair in Sexual Representation and Documentary, and the Leonard & Bina Ellen Art Gallery  
Friday March 4, 6:30 PM, York Amphitheatre, EV building, Concordia University



1515 St. Catherine West

Co-curator of the exhibition *Hide/Seek: Difference and Desire in American Portraiture*, at the Smithsonian in Washington, Katz discussed the censoring of the video *A Fire in My Belly* (1987) by David Wojnarowicz from the exhibition, and much more.

Jonathan Katz works at the intersection of art history and queer history, one of the busiest intersections in American culture, and yet one of the least studied. He is the Founder and Chair of the Harvey Milk Institute, the largest gay and lesbian studies community-based educational institute in the world. He is the Chair of the Doctoral Program In Visual Studies at State University of New York, Buffalo and his writings have been published by Yale University Press, University of Chicago Press, Duke University Press, Routledge and Thames and Hudson. He curated, with David Ward, *Hide/Seek: Difference and Desire in American Portraiture*, a groundbreaking exhibition held recently at the Smithsonian National Portrait Gallery in Washington, D.C.

Katz is a contributing writer for the Ellen Gallery's forthcoming publication on the work of Kent Monkman, to be published in the fall of 2011.

—

#### PAPER DELIVERED

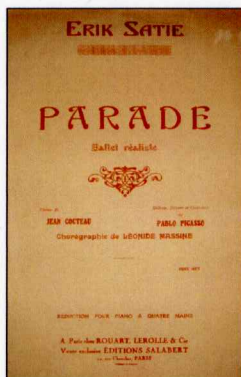
#### ESPACES DE RETARDEMENT : ROMPRE (POUR UN MOMENT) LE PACTE DE CROYANCE

As part of the 5<sup>th</sup> Max and Iris Stern International Symposium Manufacturing Exhibitions

#### MICHÈLE THÉRIAULT

March 25<sup>th</sup>, 2011, Musée d'art contemporain de Montréal, Beverley Webster Rolph Hall

—



5 JULY – 12 AUGUST 2011

#### PARADE

*Parade*, by Meredith Carruthers of Leisure Projects, unfolds over the summer months in the Gallery's front vitrine. This project in three parts, inspired by Jean Cocteau's ballet *Parade*, draws from the Leonard & Bina Ellen Art Gallery's collection to create a choreography of artworks.

—